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## AMERICAN ART NEWS.

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

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## SPECIAL ANNOUNCEMENT.

## Summer Issues.

The AMERICAN ART NEWS will, as usual, during the Summer, appear MONTHLY until Saturday, October 11, when the weekly issues will be resumed.

The remaining regular Summer issues will be published on Saturday, September 20.

## THE ART TARIFF.

There has been no change in the art tariff situation since the July issue. The entire bill is still in the Senate being debated by schedule and with the outlook that a vote will be taken by Sept. 1.

Much protest has been aroused by the Senate's action, while in caucus, in increasing the duty from fifteen to twenty-five per cent. and placing the age of exemption from twenty to fifty years. If the bill, as it now reads, becomes a law it will seriously affect the development of art museums in the United States for the museums are largely dependent upon gifts from private collectors whose buying will unquestionably be curtailed under the

proposed high tariff. The present art duty was a factor in developing and establishing art museums in Muskegon, Rochester, New Orleans, Kansas City, Toledo, Cleveland, Milwaukee, Seattle, Fort Worth and other cities.

The importation of art objects should not be considered as a luxury but rather as a step in the advancement of education. The fact that many of the greatest masterpieces are in the United States, even though in private collections, means benefit to the people, for the generosity of owners in lending their pictures and art objects, to the public galleries, in many instances for long periods as well as permanent gifts, has been of great benefit to the museums as well.

Every means possible should be taken to stimulate interest in art and in no way to place restrictions, upon it, which would mean a loss to a steadily increasing and appreciative public. The only way in which to stimulate interest in art is through free art.

## GLASS PALACE EXHIBITION.

(Special Correspondence to Art News.)

Very interesting in character as well as in name, is the Quadrennial Art Exhibition now being held in the Royal Glass Palace in Munich. Although the list of exhibitors comprises names from every country in Europe, the entire left wing of the building is devoted to German and Bavarian Art and includes the Secessionists whose exhibition was at one time a separate affair.

As usual, the entrance hall is well decorated in grays and greens of decided neutral tone, a fountain plays in the centre, and in the place of honor, is the commanding bronze equestrian statue of Otto von Wittelsbach, modelled by Ferdinand Miller of Munich and awarded the first medal. One feels at once that the Bavarians understand the setting of their Art to its greatest advantage. The almost invariable single line of pictures on the broad delicately tinted walls is an agreeable contrast to the restless over-crowding of the Paris Salon. Coming directly from one to the other the temptation is strong to compare the two to the disadvantage of the former. One realizes at once, the fundamental sincerity of the Munich exhibitors and it is interesting to note that their choice of subject lies along lines of action rather than sentiment. Although certain Secessionists have wandered far from the fold, the habit of academic study held to by long tradition, is still a firm rock on which the majority have built.

Taking the exhibition as a whole, one is struck in the German wing, by the comparatively small size of the canvases and the low key in which they are painted. If the color is not everywhere as fresh as one hoped to find it, glaring crudity, at least, is spared. Portraits are few in number. That of the Prince Regent of Bavaria by Fritz Kaulbach holds a prominent place in the second room, but one feels that this attention is due as much to the rank of the sitter as to the merits of the artist.

One can quite truthfully say that the Glass Palace Exhibition is indeed an important event of the summer and is well worth many visits from those who wish to be in touch with the Art Life of Europe.

Further mention of this important exhibition will be made in the September issue.—C.

## LOUVRE BUYS A MASTERPIECE.

(Special correspondence to the Art News.)

The Louvre has acquired for a very high, but not at all excessive price of \$160,000, the famous triptych by Roger de la Pasture (otherwise though less correctly called Roger van der Weyden), which was formerly in the collection of the late Duke of Westminster and until now in that of his daughter, Lady Charlotte Guest. The picture was bought from Lady Charlotte Guest by M. Kleinberger, who has generously allowed the Louvre to have it at the price which he paid for it. As the Louvre possessed no example of the great Tournai painter, the acquisition of this picture fills a gap in the national collection. It was particularly regrettable that Roger de la Pasture should not be represented in the Louvre, since he was, as his name shows, a Frenchman, although he belongs to the Flemish school and, according to that great authority, Mr. James Weale, his master, Campin, came from the same district as the Van Eycks. The Louvre has, however, done well to wait, for it now possesses one of the finest works of the master. The triptych, which was painted a little before 1450, when Roger was about fifty years old, is in a very fine state of preservation. In the centre panel is Christ enthroned, holding the globe in his left hand and in the act of blessing with his right; on either side are the Virgin and St. John. On the right wing is St. Mary Magdalen and on the left St. John Baptist. On the outside of one of the wings are the arms of the families of Braque and Brabant, which were identified by Mr. Weale fifty years ago. The Braques were a Picardy family and one of them, Arnoul Braque, is found at Tournai in 1405 in the capacity of Master of the Mint; about the same time a Dame Madeleine de Brabant inhabited Tournai and it seems probable that the husband and wife for whom the triptych was painted were respectively the son of Arnoul Braque and the daughter of Dame Madeleine.

## LOUVRE BARGAIN SALE.

A special cable to the New York Times from Paris states that over 100 copies of La Joconde and scores of other masterpieces, many of them absolutely faithful reproductions of Rembrandts, Goyas, Corots, Murillos, and other of the world's great masters, will be sold off soon by the Louvre authorities on instructions from the Senate.

The copies are the work of generations of students and professional copyists, who for some reason or other, after executing them in the Louvre Galleries, left them there. All the canvases were religiously stored away in the lumber rooms of the national picture collection by the guardians. The authorities have now found that the storage space is crowded by these pictorial waifs and strays. They will accordingly be auctioned off for whatever they will bring. It is stated that among them are several canvases of remarkable merit.

## METROPOLITAN MUSEUM.

The Metropolitan Museum announces among its most recent accessions, a marble mantle by Pedoni, Italian, 15th century. This unique and beautiful architectural example is in an excellent state of preservation. Two posset pots, slipware, Staffordshire, 18th century, a rare Hispano-Moreque ivory plaque, 12th century, a bronze plaque, "The Adoration of the Magi," and a bronze-silver plated plaque—"The Virgin and Child with Saints"—Italian, late 15th century, are some of the latest purchases. Also thirty-eight pieces of silver, including a Dutch pair of candlesticks, Spanish dish, snuffers and snuffer trays of the 17th and 18th centuries. There is a marble relief from Poblet, 13th century, well preserved, and several terra cottas. A tanagra figure of graceful proportions is a rare addition, and four reliefs from a "Canosa" vase of the Hellenistic period, are remarkable for the excellent preservation of their brilliant colors. A Raven in embossed steele by Myochin Munesurke was acquired at the Paris sale

of Dr. Edouard Mene, and was to have been his "capitol" piece. The two paintings by J. J. Shannon, "Magnolia" and "The Fairy Story," which were purchased in the early summer, have been placed in room 13.

Mr. George A. Hearn has presented E. A. Abbey's "King Lear," which brought more than \$25,000 at the McCulloch sale last May. It is one of the most notable examples of that great mural painter's work.

## OBITUARY.

## David C. Preyer.

David C. Preyer, art critic and writer on art, was killed early Tuesday morning, Aug. 12, by falling from a window of his apartment.

Mr. Preyer was sixty years old and a native of Holland. In his many years of art study he became widely known throughout the world. He was founder and publisher of an art journal called "The Collector and Art Critic." He began his most widely known writings in 1908 when he published his book "The Art of the Netherland Galleries." That volume was followed one year later by a comprehensive study and critical review of the paintings and other objects of art in the Metropolitan Museum. He called this book "The Art of the Metropolitan Museum of Art." His most recent book appeared two years ago. It is "The Art of the Vienna Galleries." Another of his books is called "The Art of the Berlin Galleries." Friends said that he spent practically three-fourths of his time studying the possessions of the foreign art galleries and using his influence to have famous paintings and other objects of the collectors brought to American galleries. In addition to his book writings, Mr. Preyer was a contributor to many of the more widely known art publications in this country, and abroad.

## George Hitchcock.

George Hitchcock, the well-known American artist, died Aug. 2 of heart disease at the Island of Markin, Holland.

He was born in 1850 at Providence, R. I., the son of Charles and Olivia (Cowell) Hitchcock. He was graduated from Brown University in 1872, and afterward studied at the Harvard Law School. He practiced law for a time in Providence and in New York, but soon abandoned that profession for art. He went to London to study, and then to Paris, where he studied under Boulanger and Lefebvre. After leaving Paris he studied at Düsseldorf, Germany, and in Holland. His winters were usually spent in France, and his Summers in Holland. In 1881 he was married to Miss Henrietta W. Richardson.

He was an Associate National Academician, a corresponding member of the Paris Society of American Painters, an officer of the Franz Joseph Order of Austria, and a member of the Vienna Academy of Arts.

## Gaston La Touche.

Gaston La Touche died July 11, after an operation for appendicitis. He was born at Saint Cloud in 1854, and may almost be said to have been self-taught. It was in 1875 that La Touche first exhibited at the Salon, being then in his twenty-first year. La Touche continued to reside all his life at Saint Cloud, and it was from its forest glades and meadows that he copied many of the scenes reproduced in his pictures. He was essentially a decorative painter, and he chose subjects like "Les Heures" in the series "Belles Journées" and like "Les Saisons." But he also produced a great variety of smaller works representing the avenues of Versailles and Saint Cloud, scenes from the life of the theatre, cathedrals, stained-glass windows, mirrors, flowers, and the canals of Venice.